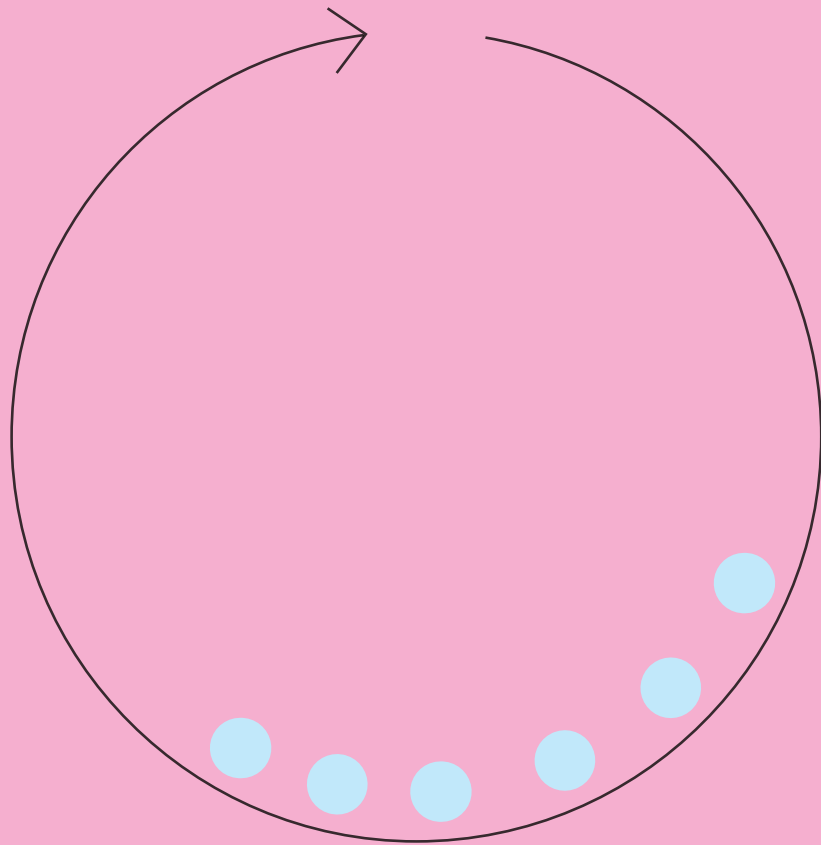


Packaging interaction differences

A case study ReimaGO
packaging experience



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Abstract

User experience (UX) plays an important role for products that tend to win in a competitive worldwide market. For more than a decade, practitioners and researchers have contributed to the rapid development in the field of UX. On the other hand, packaging design has been, for a long time, regarded as a link between a customer and the brand. However, until recently, there is little attention given to the packaging user experience. The form is one of the factors that influences customer's emotional preference (Barnes, Southee, & Henson, 2003). Additionally, recent study provides evidence that customer's willingness to pay can increase after interaction experience with the packaging (Joutsela, Latvala, & Roto, 2017). Through this thesis, I will be exploring the differences between two packaging, which interaction experience is focused on different design mediums. Interaction for one packaging is focused on visual aspects, and for the other it is focused on three-dimensional object. User experience with the packaging does not refer only to the esthetics of the packaging but as well to how does the interaction with the packaging feels.

The exploration will be conducted as a part of the case study. The case study is undertaken in Finland regulated by Reima, globally leading brand in functional kids wear. The product, used to explore this topic, is the packaging for Reima's first digital innovation, ReimaGO activity tracker for children. Through the case study, the main aim was to improve retail experience by enhancing packaging user experience. The case study utilized emphatic design methods to conduct research with users. By applying user experience goals, two concept design solutions were generated: the cardboard kit and the soft ball. Those concepts were further framed through moodboards and customer experience cycle. Customer experience cycle and interaction vocabulary scale were utilized for exploration of differences between two concepts.

Interaction vocabulary scale is used to evaluate possible interaction qualities of the two concept designs at the "second moment of truth". Results show no major differences on the lower level interaction qualities between the two packaging design concepts. However, there could be differences in the speed of interaction. Additionally interaction of one packaging would be stepwise while other would feel more fluent. Other finding was reflected through the customer experience cycle and differences in the "first moment of truth". For instance, soft or elastic attributes of packaging could slightly involve user in interaction before the point of the purchase.

Key words: User experience, Packaging design, Packaging interaction, Customer experience, Interaction vocabulary

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1.

Introduction

User experience (UX) plays an important role for products that tend to win in a competitive worldwide market. For more than a decade practitioners and researchers have contributed to the rapid development in the field of the UX. On the other hand, until recently, there is little attention given to the packaging experience. Especially in literature related to the packaging interaction experience. Previously, importance of visual attributes of the packaging were studied by (Bloch, 1995),(Barnes et al., 2003). Recent study, on packaging design interaction experience, reports that interaction with the packaging can have positive effects on customers purchase behavior, at the second moment of truth (Joutsela et al., 2017).

1.1. Main objective and research questions

The value human interaction with the packaging has for the brand consumer relationship was incentive to study more on this topic. The main objective of this thesis is to explore differences of human interaction with the packaging and how this interaction can influence the customer experience cycle. In specific focus is on differences between two packaging design concepts, where experience aims to be reflected through different design mediums. Therefore, research questions that this thesis aims to answer are:

How the same experience goals are carried out through two packaging, that differ on the design mediums: visual design and material and form?

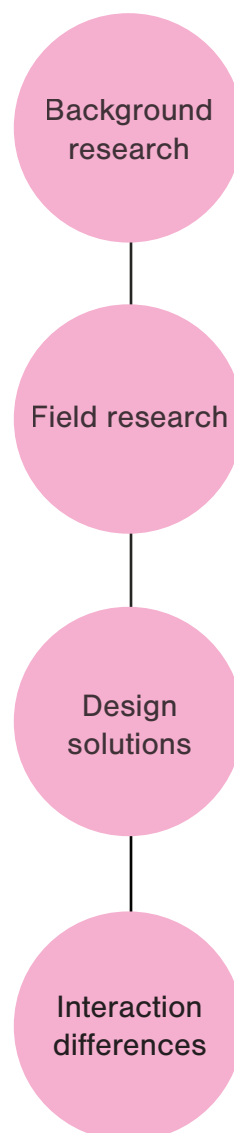
How can packaging user experience help to improve retail experience for the activity tracker for kids?

1.2. Thesis process overview

Background research represents literature review in the field of user experience design and packaging design. Literature review on experience design aims to provide a holistic understanding of the user experience as a context dependent concept. Background research on packaging design aims to grasp the value of a role that packaging interaction experience plays in a brand consumer relationship. Additionally, the review on a recent literature on packaging interaction experience aims to set a framework for the case study and a research topic of these theses.

Through the case study, the ReimaGO activity sensor, emphatic methods were used to gain an insight on the needs of the user regarding the out of the box packaging experience. Additional observations were made in toy store, to better understand kid's interaction behavior. Formed on emphatic and brand approach to the UX goals setting, two UX goals were set. This process further helped to create two packaging design concepts based on incremental and radical innovation. Two concepts differ on the mediums they use to provide user experience. The incremental design concept is based on visual design, while radical design concept is based on three-dimensional

object. The differences between two concepts were further explored through interaction vocabulary scale and customer experience cycle. See (Figure: 1) for the thesis process workflow.



(Figure; 1) Thesis process workflow

2.

Background research

This chapter is a literature review on UX and packaging design. Firstly, there is a literature review on UX and its relation to the brand experience. Further, focus is on defining the experience goals setting approaches and goals setting approaches for multi-touchpoint experiences. Secondly, there is notion about relationship between brand and the packaging. Packaging is defined as driver for customer's emotions while interacting with it. Finally, the research on packaging design interaction sets the framework for the case study exploration.

2.1. Experience design

2.1.1. User Experience

A number of studies have previously defined the user experience. Experience is described as humans impression of an encounter with a system that is reflected through gained emotions (Seminar & Experience, 2011). It is further stated that UX refers to a system encounters that are time constrained (Seminar & Experience, 2011). Therefore, UX is evaluation of feelings related to the specific moment of interaction with the product or service (Hassenzahl, 2008). A Survey conducted by Law et al. (2009) finds that UX researchers and practitioners agree that the concept of UX can be defined as dynamic, subjective and context-dependent.

2.1.2. Context for user experience

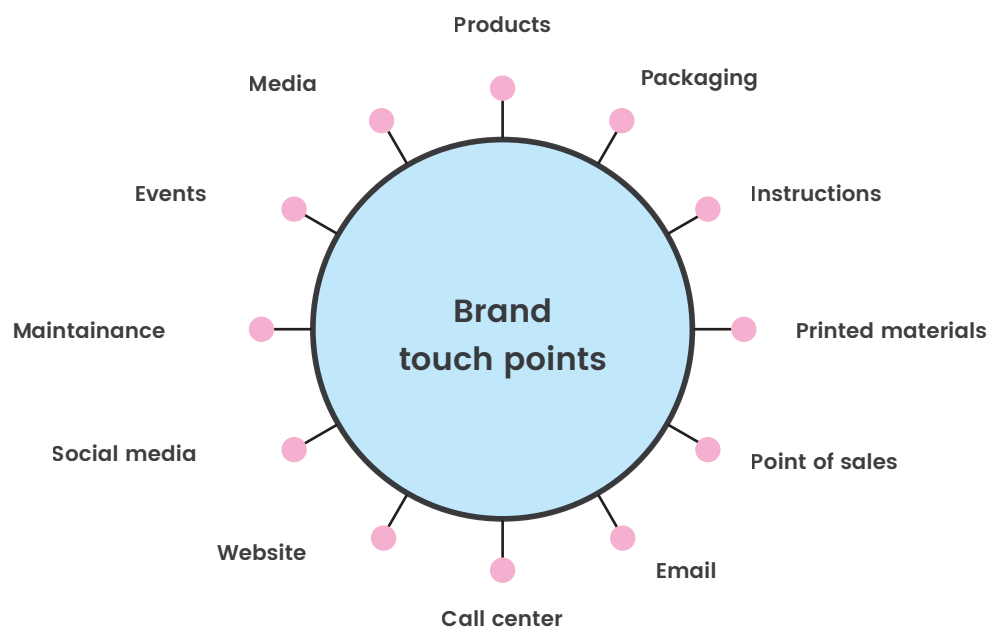
Context dependent aspect of user experience can be defined through actions coming from outside of the user. They are related to the central moment of user experience. The moment can be experienced primarily as one person's inner feeling even though other people might have influenced the experience creation before or after the moment of interaction (Law et al., 2009). For instance, people can define context if they are present during the moment of

interaction (ibid). Additionally, presence of other people in the certain moments can enhance the experience of that moment (Hassenzahl et al., 2013). For example, the experience of opening the present for a child is enhanced if the child's parents witness it. First, if parents enhance anticipation by saying: "I wonder what could be inside." Second, a child can express it's feelings to parents after the present is opened. Happenings before the experience evoke imagined experience. For instance, an advertisement, is defined as the anticipated user experience (Law et al., 2009). Anticipation of an experience is clearly explained with advertisement and packaging as some of the tools companies use to engage people by imagining products or experiences.

2.1.3. Brand experience

One brand provides many experiences and all of them create a context that defines next experience. The brand that provides an experience can be defined as the context that experience depends on (Kaasinen et al., 2015). Therefore, the brand experience, compared to the user experience, is broader concept (Law et al., 2009). User experience constructs person's feelings regarding the overall brand experience (ibid).

Brand experience is reflected through person's feelings in a regard to all brand aspects (ibid). Brand aspects are called touch-points and they are all services, products, people and other activities provided by the company (Figure: 2). If the brand is already known, people might expect to receive the same sort of experience within the new product as well (Roto, Lu, Nieminen, & Tatal, 2015).



(Figure; 2) Adapted from Virpi Roto, Towards Distinctive User Experiences INTERACT'15

2.1.4. User Experience goals

It can be challenging to design within such a complex system therefore there is a need to set guidelines. To design for an effective experience-driven design it is crucial to determine what kind of experience to design for (Kaasinen et al., 2015). Therefore, designers set goals they wish to achieve in the early stage of the design process (Lu, 2014). UX goals are a statement of the feeling that designer intends to evoke in users for the moments, including the pre purchase stage, when they get in touch with the product or service (ibid). The value of setting the experience goal reflects in invention of new design potentials that steers away from existing solutions (ibid).

2.1.5. User experience goals setting

Previous studies explored ways of determining the experience goals. For instance, Hassenzahl (2010) highlights advantages of be-goals (the Why), that tend to form a hedonic aspect of a product. He additionally proposed experience goals that are based on the hedonic aspect that as well reflect basic psychological human needs (Hassenzahl, 2010). This statement stresses that designer needs to discover the psychological state of the people in the moment of interaction. Therefore, one of the ways to approach to the goal setting is through an empathic understanding of people's needs, and

setting the UX goal that will answer to those needs (Lu, 2014).

A different approach is suggested for determination of the UX goals for one touch point, within a net of other touch points. In the case when there is a need to design for one touch point that is in alignment with other touch points, of one brand, the UX can be inspired by brand identity (Roto et al., 2015). Therefore, to determine the user experience goals designers seek to understand brand values and to make sure the experience goal is in the alignment with them (Lu, 2014). This implies that multi-touchpoint experience design combines more than one source for goal setting, brand and emphatic approaches (Roto, Väättäjä, Law, & Powers, 2016).

2.2. Packaging design

2.2.1. Brand and packaging design

Previous research on packaging has covered the aspect of consumer-brand relationship. Package design is in mutually dependent relationship with other touch points of one brand. For instance, packaging can play as the link of recognition within the touch points since it can take a part in advertizing, marketing, point-of-purchase and promotional materials (Roth, 1981). Continuity is important regarding the general brand image, since the consumer may be confused without seeing the link between what they believe and what they receive (Milton, 1991). For example, the link between the first touch point, called the moment of truth, and the second moment of truth (Löfgren, 2005). At the first moment of truth, Löfgren (2005) defines, packaging acts as communicator that with its visual means attracts the customer. An example would be company that promotes ecology, and use simple cardboard as packaging, at the first moment of truth. However, after purchase, inside the packaging is another package layer of hard plastic case inside, with additional plastic wrapping paper. The customer may feel deceived, and possibly expecting that the product as well is not what company claimed it to be. That moment of opening and utilizing packaging, is called second moment of truth (Löfgren, 2005).

Löfgren suggests that there is a need to implement adequate experiences for consumers in the second moment of truth.

2.2.2. Packaging carries emotions

There is a lack of literature that tackles the emotional aspects of packaging design that may affect the user experience. Previous study has experimented with the effects of form of a packaging on a consumer purchase preference (Barnes et al., 2003). Study finds that there is a connection between consumers profile and form of the packaging (Barnes et al., 2003). Additionally, study indicates that form can have an influence on customer's emotional preference; however, that form is only one aspect that determines a complete customer experience (ibid). Achieving the right form is a challenging task for designer, however, with the packaging designer aims to arouse positive emotions, sensory pleasure and stimulation (Bloch, 1995). Therefore, packaging does not only have a pragmatic role as the case for the particular product to be stored. People tend to have emotional attachment to it. The case is not necessarily needed after the purchase. However, people often keep it as they are trying to preserve the memory of the emotions they had in the moment they saw it, touched it

or opened it (Ryynänen, Joutsela, & Heinonen, 2016). For instance iPhone case is kept by many users and they may not use it at all. It can be that intangible values of a packaging make it different from the trash. This value could be based on the sensed emotions while interacting with it, for example, the prolonged anticipation while sliding the top of the box to open it.

2.2.3. Packaging interaction experience

Packaging interaction experience has been recently introduced in literature. UX goals were introduced through the briefs companies provided to students at Aalto University packaging design course (Joutsela & Roto, 2016). Multidisciplinary student teams graded them as a valuable element in the design process (ibid). During this research preferred name for UX goals was Xgoals since the packaging influences and creates brand, customer and user experiences (ibid). Previous study reported the value of experiencing interaction with the packaging as the beneficial factor for willingness to pay (Joutsela et al., 2017). The quantitative and qualitative experiment shows that people tend to value a product and a brand more after interacting with the packaging, compared with before the interaction (ibid). For that reason designers should focus on enhancing the experience of human interaction with the packaging.

2.2.4. Unboxing experience

Interaction with the boxes and packaging became one of the wide spread topics on internet and video channels. People from all around the world are following YouTube channels where others are posting their unboxing experience videos. One of the most popular channels is The Unbox therapy with over 10 million subscribers (Lewis Hilsenteger, 2010). The host Lewis usually explains the information given on the box before opening it. Further while opening the packaging he expresses his feelings about packaging design, and later the product. Apart from adults as hosts and newest technology devices, there are popular channels featuring kids opening kid's toys packaging. For example the YouTube video (Figure: 3), shows unboxing experience with Kinder egg surprise, and it has 1.4 million views (TheSurpriseEggs, 2015). This can be an evidence for relevance of packaging interaction experience and need for further research on the topic.



(Figure: 3) A screenshot from (TheSurpriseEggs, 2015) YouTube channel.

Through Reimago case study, I will investigate how to show personality of one brand and their product through packaging, with an aim to create suitable interaction experience. Additionally, I will exemplify how the same experience goals can be reflected through two different packaging designs.

3.

Methodology and design tools

This chapter is description of the methods and tools used during this research.

3.1. Emphatic design methods

Empathy is described as an emotional capability to grasp other people's inner nature, by observing their outward actions (Koskinen, Mattelmäki, & Battarbee, 2003). In design, empathy is used to clarify and inspire the creation of more functional and pleasurable objects for other people (ibid).

It is suggested by Koskinen et al. (2003), that emphatic design is especially useful in the early design process, during the concept search phase (ibid). Emphatic methods are used when the aim is to study relationships people have with products, and experiences that arise from that interaction (ibid).

3.1.1. Observations

The holistic approach derives from the idea that certain activities can be assumed only in their original, natural context and it deals with how certain activities fit into the larger whole (Schuler & Namioka, 1993). Ethnography is a method designers use to connect to the users in their natural settings (ibid). This method is used with the goal to design artifacts more relevant to the needs of users (ibid).

3.2. Prototyping

The best way to define prototype is to know what is it used for, for example, to examine or demonstrate any aspect of the future artifact (Houde & Hill, 1997). Matthews and Wensveen (2014) defined prototype as research archetype used as a physical embodiment of the research topic used to contribute in the conceptual stage of design process. Moultrie (2017) summarized that prototypes serve as a driver for discussion on design meetings and for collaboration and communication in organizational settings.

3.3. Experience cycle

The Nature of the ReimaGO package project and the importance of holistic approach are drivers to use experience cycle as the framework. In their previous studies, Dubberly & Evenson (2008) reported that the experience cycle framework is the key instrument to create experiences related to the sales cycle as topic. The Experience cycle framework has been identified as an adequate platform to create the experience for disciplines such as marketing, business, and design. It has also been shown the likelihood that the impact created will be long lasting (ibid). The Holistic understanding of

the customer experience is an effective approach since it enables focus on each of the touch points individual experience cycle and takes into account the whole experience cycle (ibid). The experience cycle, as framework, enables a designer to envision how the packaging experience, as a single touch point, can be in alignment with the overall brand experience.

3.4. Moodboards

Defined by Lucero (2012) mood boards are set of images that are describing the mood by alluring the senses of the observer. Mood board serves as the communication tool with an aim to create the collective mindset of the brand mood. It is used on team meetings between different stakeholders during the design process (ibid). They are used by different design disciplines for example in fashion design industry and by industrial designers (ibid). Moreover, mood boards tend to focus on the holistic understanding and experience of the product (ibid). Knowing that company is dealing with clothing design this tool was chosen in order to convey intentions and mood regarding package design experience.

3.5. Interaction vocabulary scale

Interaction with the packaging can be defined by the means used to achieve desired experience. The aesthetic of interaction is defined through three qualities how, what and why (Diefenbach, Lenz, & Hassenzahl, 2013). As mentioned previously, in design, (The Why) qualities of experiences are central since they can form the experience of the product interaction (ibid). These are the qualities that represent human needs, impressions and emotions (ibid). On another hand (The How) qualities are related to the form of interaction. For example, the attributes of the interaction related to the speed of opening the packaging. Therefore, (The How) qualities are mediating (The Why) qualities (Diefenbach et al., 2013). The form, material, visual design and additional detail oriented design decisions can influence the aesthetic of interaction (ibid). Interaction vocabulary is later used to discuss (The How) qualities through eleven dimensions.

4.

Case study

This chapter is description of the packaging design process for the ReimaGO case study. I will start by introducing company's background. Next will be the research process. Finally I will present the design solutions.

4.1. Company background

The company Reima is a well known children's clothing brand in Finland. The following paragraphs are introduction of the company's background and brand through the information presented on their website (Reima, 2018).

4.1.1. Fabrics development

Company Reima developed its brand as a producer of strong and durable cloth through history and nowadays has a solid foundation within the clothing industry. The company started operating under the name Reima in 1944 as a functional and durable outdoor clothes producer. Primarily under the name Pallo-PaitaOy, company sets its roots as a producer of military garments. Poor conditions of the postwar era created opportunities to reuse materials and answer to the needs of the market. Since then, Reima managed to answer to the needs of the customers by inventing durable fabrics. For example water-resistant fabric, windproof fabric, durable fabrics for kidswear, fireproof clothing and workwear for extremely cold conditions. Company's incentives were to make life easier for active people.

4.1.2. Customer target group

Customer target group was changing during the time. At first Reima developed clothes for working women and later continued with sportswear for youth and kids. Since 2012 Reima turns their focus fully towards children as a customer target group. Today Reima is a brand that creates functional kids wear and the target group is children from the age 0 to 12.

4.1.3. Marketing strategies

The company was attracting the attention of people that are active and outdoorsy by using innovative marketing strategies for each era. Reima was one of the first companies in Finland to advertise on TV and was hiring a famous artist to promote them. There was a Rolls Royce Reima cruise ride introduced in the 60's. In the 80's, Reima displayed the metro of Helsinki in their marketing identifying their brand with something new and trendy. They created Reima Club, an informative and entertaining brochure that was sent to their customer's homes twice a year. Today, Reima seeks for the new marketing opportunities to position themselves on the global market.

4.1.4. Reima as global brand

At the time of writing this thesis, Reima operates in more than 70 countries worldwide. Russia is considered to be the biggest market while Finland, Sweden and Norway are following. The company operates through both online and offline channels on foreign markets and the largest percentage of the net sales is from the international market. The company counts around 300 employees from which more than half is located outside of Finland, for example, sourcing and quality team is located in Shanghai. In 2016 Reima entered the North American market starting with Canada and later in the fall of 2017 with the US market.

4.1.5. Reima goes digital

With the new millennium came new innovation possibilities. Reima commenced their journey to innovate for the new textile generation and to create wearable technology. Primarily Reima explored solutions with sensory embedded technology for the kid's safety, for example, sensors with "glow in dark" capabilities. Soon after, a team was able to envision a wide range of combinations of textile and technology, therefore Clothingplus was initiated as a company specialized for textile innovation (Clothingplus, 2015).

4.2. ReimaGO project

4.2.1. ReimaGo concept

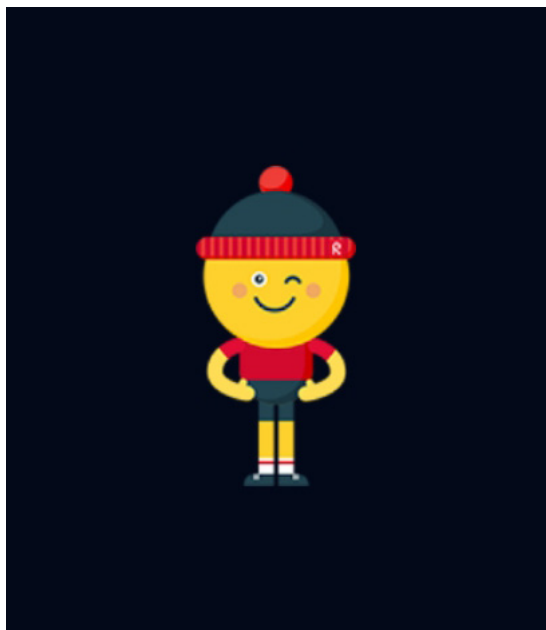
In 2016 Reima launched their first digital product for kids ReimaGO "sensor concept". ReimaGo is a platform that parents can use to teach their kids about the importance of physical activity. The product is intended to be used by 5 to 7-year-old kids. ReimaGO concept is designed for a single user however as well as a group activity for many kids. Therefore Reima uses Finnish kindergartens to test and improve the product. Moreover by using the online channel activity sensor was purchased directly by customers from foreign countries. ReimaGO concept was developed as a marketing strategy that would enable Reima brand to reach new customers worldwide through global online stores.

Sensor concept consists of an activity sensor that kids carry with them as an application that is downloaded on the mobile phone. Activity sensor (Figure: 4) was developed together with company Suunto and it is produced in Finland. The sensor is made out of durable materials and it is waterproof. Reima designed two ways to carry the sensor: By attaching it to the clothes that are specially designed to receive Reimago sensor and by wearing it around the wrist with a strap. The sensor measures child's daily activity. Activity scores are

recorded to the mobile app via Bluetooth and are transformed into energy that is used to control virtual character inside the application (Figure: 5). The application is a game based experience and by moving the virtual character kids can imagine traveling to different places. Parents have their own profile in the app and they have the possibility to set rewards for their kids.



(Figure: 4) ReimaGO, activity sensor



(Figure: 5) Goey, virtual character

4.2.2. Project brief

Reima team feels that current package design (Figure: 6) does not fit the value and purpose of the product. The current packaging follows the traditional packaging concept, and that approach does not depict an innovative product as ReimaGO is. The purpose of the product is to in a fun way teach the importance of movement and build a healthy habit. However, the purpose is not clearly presented in the current packaging. In addition, packaging dimensions are too large compared to the product dimensions, and there is too much cardboard wasted. Moreover in retail store, packaging does not stand out. The team believes that overall purchase experience should be improved.



(Figure: 6) Current ReimaGO packaging

4.2.3. Customer profile

Considering company's customer target group team aims to achieve the "wow effect". The target group is kids 5 to 7 years old. However, in the case of kids, we must take into account the presence of an adult as the caregivers and the one that brings a final decision on the purchase. In this case, the company predominantly aims to enter the US market, thus design should consider international trends. The package is considered to be distributed in online and offline retail stores, though not in wholesale.

Customers should know that this product is innovative and first of its kind on the market. The overall ReimaGO creation follows one main value and purpose statement "Make kids move". The way Reima team aims to satisfy

the main statement is to follow next principles as guidelines: relaxing, fun, quality and eco-friendly. The visual assets (Figure: 7) are designed for the mobile game app and the style is to be reflected in package design.



(Figure: 7) ReimaGO game visuals, the worlds where Goey travels to

4.2.4. The overall project plans

The current plan is that package would be sold only through Reima retail stores.

- The price of the product in retail is 49.90 Euros.
- Package and straps are to be produced in China.

The current activity sensor strap is under the redesign process. Reima is changing the first strap (Figure: 8) into the new silicon strap (Figure: 9). During the package design project, colors for the strap were not decided yet, although the aim is to produce it in three different colors. New silicon strap will be sold together with the sensor. Launching of the new strap and package is planned for spring of 2018.

The Reima team is consistently working with users and there are ideas for future improvements of the product. However, at that moment, there were no plans for the future development of the ReimaGO product, except that new “worlds” will be designed for the game.



(Figure: 8) Current arm strap for activity sensor



(Figure: 9) New silicon strap for activity sensor

4.2.5. My reflection on the brief

My first impression was that package redesign has a potential to bring benefits to this product and Reima as the brand. The product will be ordered by customers from all over the world and package, as the part of the whole experience, can play a significant role in introducing Reima brand to new customers. This is the first digital product that company has created and like that it naturally stands out from main company's product category. The game visual assets are based on a combination of geometrical forms. Colors are vibrant and there is no particular set of colors. Reima go brand is a sub brand of the Reima and I sensed that package could represent the bridge that connects these two brands.

4.2.6. Project timeline

3.10. 2017. the kick of day
checkpoint followed after two weeks.
6.11.2017. The delivery of the concepts
meeting followed 10th Nov.
16.11.2017. The prototype review,
21.11.2017. Inventory review,
24.11. 2017.Update on package details
(Concept A)
27.12. 2017. Version 2 of concept A
11.1.2018. Meeting regarding decision
on concepts
17.1. 2018. Delivery of details for
concept B
Design freeze & Production starts



4.3. Research process

To create the most suitable packaging experience I conducted a set of observation sessions:

1. Out of the box experience
2. Reima store visit
3. Packaging benchmarking
4. Toy store visit
5. Apple store visit



(Figure: 10) Packaging content

4.3.1. Out of the box observation

Objectives and aim

The goal was to understand the behavior of both parent and child while they interact with the current packaging of ReimaGO sensor. The current packaging is made out of cardboard, inside there are activity sensor, strap, stickers for sensor and user manual (Figure: 10). This packaging served as a prop for interaction through which was observed more accurately what users need (Koskinen et al., 2003). Through observation, the aim was to grasp emotions users had regarding the out of the box experience and set-up. Additionally, it was used in order to grasp what kind of package would be suitable based on their behavior.

Process

The observation was conducted on the 4th of the October 2017. The shopping mall was chosen as a proximate location where out of the box experience might take place in future. Duration of the observation session was 30 minutes and it took place in fast food restaurant premises. The assignment for users was to open the package, install the mobile app and pair activity tracker via Bluetooth. Observation focus was on users' individual interaction with the packaging and their interaction between each other. Users were invited to the *Itakeskus* shopping mall. Prior to the observation for the most natural

behavior of the child, only the parent was introduced to the assignment.

Users were selected according to the target group customers for ReimaGO project. Considering the fact that company is targeting US market finding a perfect candidate for observation was somewhat difficult to find in Finland. However, additionally users were expert users for the product purpose considering their habits and lifestyle (Koskinen et al., 2003).

The observation was conducted on one pair of users; father and daughter. Father was 37 years old businessman, speaks Spanish, English and Finnish language. His nationality is Mexican, however, he lives and works in Finland for over ten years. Father visits the gym regularly and uses *Suunto* heart rate belt during the exercises as well as digital sports watch during the day. Daughter was 5 years old, she speaks Spanish and Finnish language. She goes to a kindergarten, her favorite activity was to play outside, she is courageous and likes to take challenges, her favorite toys are *My little pony* and *Barbies*, she is not so much into video games. She wears Reima clothes and her favorite color is pink. They usually spend time together in the evenings and weekends, they dine together and visit places where they can enjoy sports activities.

Outcomes







During this observation, the child took a passive role with minimal interaction with the packaging content. General impression is that she didn't show high interest in the product until she was involved by the father. During the time 5-7 minutes while father was installing the mobile application she was uninvolved. For a while, she tried to entertain herself by looking at the image of the mountain on the cardboard package and flipping through the instruction manual.

Father took the active role, he was glad to recognize sensor as it looks like Suunto one that he owns. He was overwhelmed with package seal sticker and onboard screens of the app. Nevertheless, he involved the child by putting the sensor on her arm and later by explaining what the product is through "Goey story" screens in the app and by using the illustrations on the box (Figure: 11). At the end, the child was interested in the product. Observation insights are shown on the user testing journey map (Figure: 12).



(Figure: 11) Illustrations on the back side of the package

■ Father
 ■ Daughter

Pain point	awareness 	exploration 	understanding 	ownership 	App-onboard 	App Goey story 
Action	Looking at the box Uses illustrations on the back of the box to explain	He struggles to open She looks around the room	She starts to look when there were more objects around Touches the strap Showing interest in image	He helps her to put strap on her arm. She choses to wear it on biceps. putting the strap on her hand	He installing app She looking around the room uninterested Looking at instruction manual	Reding to the kid the Goey story.
Active user	<div> <div></div> <div></div> </div>	<div> <div></div> <div></div> </div>	<div> <div></div> <div></div> </div>	<div> <div></div> <div></div> </div>	<div> <div></div> <div></div> </div>	<div> <div></div> <div></div> </div>
Feeling	Absent Excited	Absent Anoyed		Special Carring		Interested
5						
4						
3						
2						
1						
0						
Saying	"This is suunto heart tracker!" "What is this?" "You will wear it in your pocket and I will see you moving on the map on my phone"	Asked to open, she did not wanted to		Asked where she wants band to be "Auu!" (pain from the sticking tracker to the hand) I reminded about downloading app	"My age or her age?" "This is too long, get to the point" "Shake hand to check if it works"	Asking questoons about story Can I take it to school tommorow?
opportunities	User manual for kids Introduction to the product	Easy way to open	Make images more prominent	steps of setup instructions	Moving hand to check if it works, possibility for instore tryout	Stickers inside of kids user manual

(Figure: 12) Out of the box observations

4.3.2.

Reima store visit

Objectives

The goal of this observation is to understand the context that future experience will take part in. First, the aim of this observation session was to better understand Reima as the brand and the way they currently express their brand through retail. Second, to explore the experience customers have while they are in reima store. Moreover to realize how customers are currently experiencing Reimago through the store.

Process

The observation took place in the *IsoOmena* shopping mall during the weekend on the 7th of October 2018. Since I have never seen a reima store, I took the role of the store visitor myself. I previously got informed about product detailed presentation through online Reima store. I gave myself an assignment to experience ReimaGO packaging stand in the store. There were other customers in the store at the same time as I was. I documented their behavior in my notebook. I had a short conversation with the salesmen that was giving additional information regarding people's thoughts about the ReimaGO product.

Outcomes

Reima store visit provided information that helps understanding the setting where some of the users get in touch with ReimaGO package for the first time. Reima store gives an impression of a professional brand that produces high quality functional clothes for active kids. Interior design of the store is in neutral and light colors and in that fashion; the store enables colorful clothes to get to be noticed first. Company focuses on customers both parent and kids by providing points such as digital touch points (Figures: 13 and 14) where user can get detailed information about products and play point (Figure: 15) that inspires kids to move. Reima has red as their main brand color and they emphasize it in the store. For example, name "reima" is written in red. Color red can represent action, movement and bold attitude.

Current packaging design that reima uses for their clothes represents the same approach as the Reima store does (Figure: 16). Clothes are presented in a traditional way and most of the products do not have a packaging. However for the products that do have, the basic material is in neutral color of the light plywood. Information on the package is given in multiple languages, and text is accented with vibrant orange. Forms used for packages are simple and traditional, enabling a customer to touch the product.



(Figure: 13) Online store point



(Figure: 15) Play point



(Figure: 14) In detail product information



(Figure: 16) Packaging for Reima's product

The ReimaGO is exposed in the store in two points. Virtual character appears on the two mirrors, and customers are introduced with the idea of the Reimago product. However, virtual character is not present on the ReimaGO package touch point so continuity is lost. The packaging touch point (Figure: 17) is on the eyesight level of a child which is about 70 cm from the ground. On the other hand, package design does not attract a lot of attention from children. Therefore it often gets unnoticed by both kids and adults. Adults get to be occupied with the purchases on the cash register that is physically hiding the ReimaGO stand. As described by the salesman, adults think that ReimaGo sensor is a GPS for tracking kids and they would like to have product with that kind of feature.

The Reima store left an overall impression of a high quality brand with a powerful message expressed through bold visual elements. Reima shows great knowledge in how to expose and make a retail of clothes which is their main product category. Company approaches customers by making it possible to feel the high quality fabrics that product is made of. On the other hand, ReimaGO as a novel and digital product in their product portfolio, requires distinct attention.



(Figure: 17) Current ReimaGO package stand

4.3.3. Package benchmarking

Benchmarking is the process that helps one business to analyze their products and activities compared to companies that excel on the market (David, 2011). Companies and designers use this analytical tool to grasp the already existing knowledge and like that find a way to improve their products.

Considering the nature of the products purpose, I saw it as a blend of three different products: a video game, a wearable device and as an educational toy. I decided to investigate how these three products are packed and presented in stores that are currently on the market. Through internet search engine and in shopping mall stores, I found already existing packages. The intentions were to understand current style designers use to pack similar products for both of the parent and kids.

When it comes to wearable, packagings were made out of cardboard. The overall conclusion is that the more professional companies had fewer instructions inside and they had a better quality cardboard. Iwatch packaging for instance, has additional information printed on paper, the form follows the form of the packaging and information given is more concise and clear. Packages for children's wearable products are colorful. They also reflect the wearable color or theme on the package and in some occasions with images of the character.

4.3.4. Toy store observation

The goal of observation was to learn how children behave in retail environments, what kind of objects they are most attracted to. Toys in the store were for children that are about 3 to 7 years old. I classified toys in the store in the couple of groups: soft toys, collectibles, educative toys, finger toys, digital toys. Children usually seem to be attracted by smaller toys, finger toys and open packages that allowed them to play instantly. There was a large amount of toy packaging with colorful pictures. These pictures show the product as well as illustrations of imaginary world that inspires children

4.3.5. Digital product retail store visit

As an example of a brand dedicated to the retail experience of their digital product, I took the Apple store. The main observation is related to the retail of digital product is regarding testing opportunity All the products apple offers were exhibited on arm reach level stands. Products are out of their boxes and turned on so that customers can see what is on the screen. Additionally, customers have opportunity to feel the material and how the product fits to their hand.

4.3.6.

Meetings with ReimaGO team

My research process was followed and advised by ReimaGO team. During several meetings ReimaGO team shared insights from previous user research done with kindergarten children. Kids reported that they often tend to forget to take sensor with them outdoors. Some of them were as well concerned that they might lose the sensor. Kids especially liked the virtual reward stickers they were getting when they achieve goal. Moreover, they showed interest in virtual character and they were playing and running together with plush toy Goey.

After sharing benchmarking observations, it was advised to steer away from the video games visual attributes. Video game was not the goal but merely a tool to create incentive to play more outside. Moreover, current video games covers reflect in a dark manner and they tend to have aggressive layouts. These were opposite from “relaxing” and “fun” that were design drivers used by Reima.

ReimaGO team also agreed on minimizing amount of instruction information inside the packaging. Instead, they proposed QR code as an online link for instruction manual and technical information.

5.

Design solutions

This chapter presents design solutions for the ReimaGO packaging design. First, I describe the UX goals creation for ReimaGO packaging experience. Second, both solutions are described through moodboards and customer experience cycle. Lastly I will evaluate and compare concepts through customer experience cycle and interaction vocabulary scale.

5.1. Experience goals

Empathizing with users and grasping the value of Reima, brand helped to define experience goals. During the observation of the out of the box experience, it was revealed that child is less interested and therefore, less active compared to the parent. Further, child felt interested when she was involved by father and there was a feeling of relatedness with the father. Hassenzahl (2013) mentioned that relatedness, as one of basic human needs, needs to be taken care of and in contact with others. Being related to the father is a relevant emotion especially for the children that are still dependent on their parents. However, as user experience is primarily subjective, there is a need to create a possibility for a child to have an experience from the first angle.

There was a lack of child's involvement and initiative in interaction with the objects (starting with the packaging). During the toy store observation, touching was the way kids get to know objects around them. It was clear that they were searching for entertainment with the toys they could interact with. However, there were no child-like elements within package and therefore there is a feel of the gap between the product and a child. Additionally, in alignment to the company's goals towards to the activity of kids a clear

brand statement means that child should be active. These insights created next set of experience goals:

1. Relatedness

A child needs to feel related to the product. It needs to have a possibility to build relationship with the product by herself.

2. Desire to move

This goal means that experience has to reflect key brand value and that is "Make kids move"

5.2. Concept designs

There were two concepts created based on two categories for innovation. The incremental innovation type aims to create a greater solution compared to the existing one within the present frame of solutions (Norman & Verganti, 2014). The *Discover adventure* concept design answers to the experience goals with the more traditional, visual, package design solution. On the other hand, the radical innovation, steps out of the traditional frame with an aim to create a novelty that have not existed beforehand (ibid). The *New friend* concept design is created for an out of the ordinary experience, where form and material make a more tangible experience.

In next paragraphs I will describe both of the concepts through experience cycle and moodboards.



5.2.1. Discover adventure concept

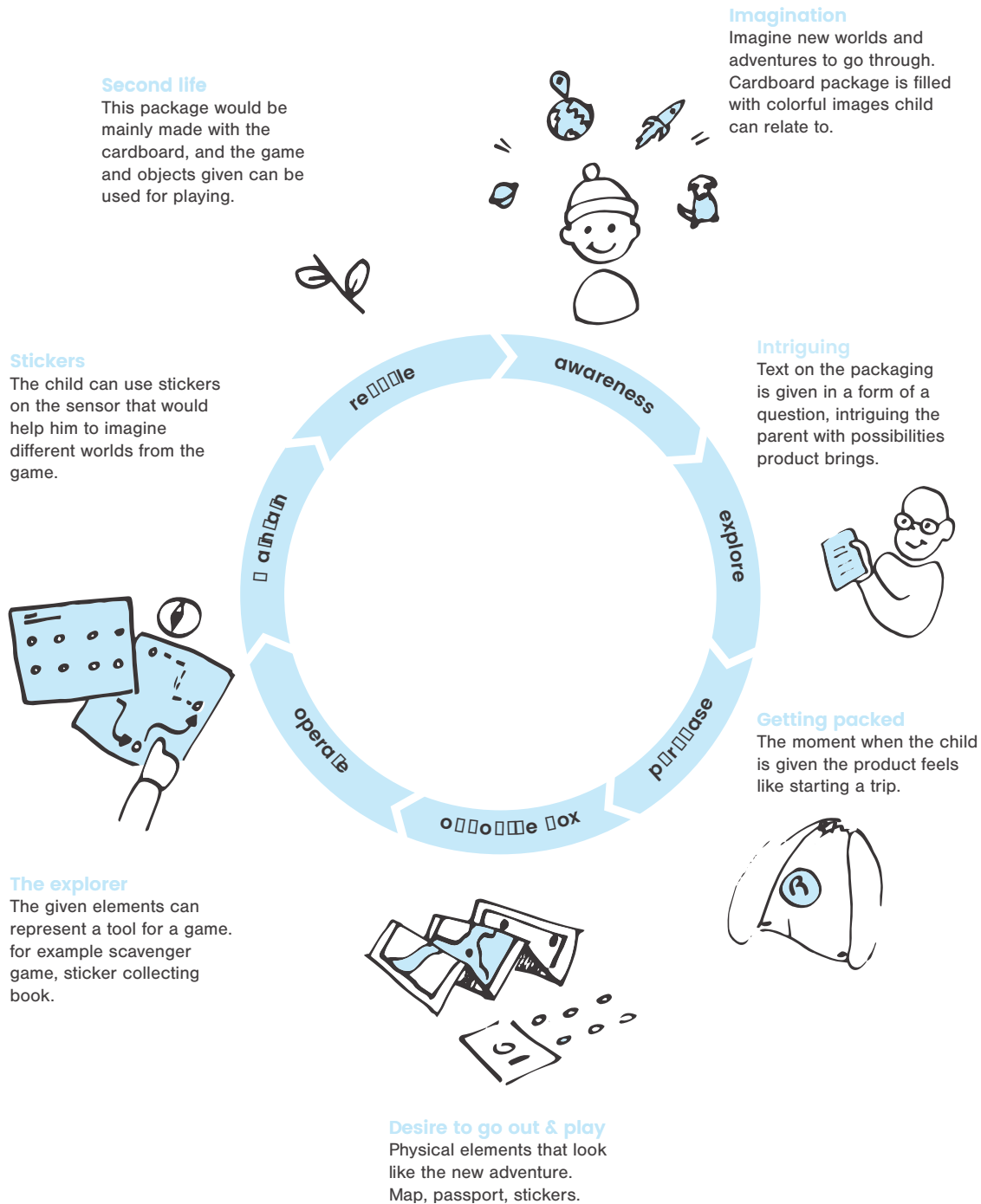
Inspiration for development of *Discover the adventure* concept came from: benchmarking, user observation and brand vision statement. This concept relies on already established practice that toy producers use to get attention of the children described in the toy store observation. Recognition of the same visual principles would make kids understand that this product is meant for them. Therefore, they could feel related to the product. During the “Out of the box” observation, father used visuals in the application to get his child interested in playing. Similarly, child got itself in interaction with the cardboard that had an image of illustrations from the application. Through the whole brand, Reima supports the idea of playing outdoors and exploring natural environment. This is reflected through ReimaGO app visuals as well. Unrelated with the packaging, Reima already created sticker based printed materials that could be used for activity sensor decoration. The goal, of this concept, is that through seeing the packaging design, a parent and a child start to get the desire of having outdoor activities. This package design would rely heavily on the visual assets already created for the application.

5.2.1.1. Moodboard for Discover adventure concept

The moodboard (Figure: 18) expresses the idea of how to create a feeling of relatedness and to have a desire to move by intriguing consumers (users) with visual elements. Images are showing simple cardboard solutions and applications on various products. The resulting package form is not defined through images. However, there are hints of possible solutions. Simplicity of DIY approach in the game creation is depicted through the mood board. There is a feeling of continuity and expectations regarding the traveling story and discovering what is behind or next on the way.



(Figure: 18) Discover adventure moodboard



(Figure: 19) Discover adventure customer experience cycle

5.2.1.2. Experience cycle for Discover adventure concept

The experience cycle of Discover adventure concept is visualized on (Figure: 19).

Awareness:

This moment would require kids to get interested in a packaging by noticing detailed image of the nature, animals or the virtual character. Example would be in the form of a map, as they are in the mobile application already. The package presents a tool that is making child to imagine next events in a relation to the product. Children cannot find out more about the product by themselves and this would require parents' involvement. However, they already do imagine new worlds and adventures from the visual images.

Exploring:

Parent would be intrigued by the bold statements in a form of a question which would imply that there is something to discover. The text can be inspired by opinions and statements by the current users of the product that reima is in touch with. This is the opportunity to show the real product value as users see it. In this way, parent that encountered the product for the first time could relate to the opinions of other parents. For example: regarding playing outdoors.

Purchase:

The moment of the purchase is the moment when a child has the feeling of going on a trip. For example, Instead of getting the usual shopping bag, there could be a backpack kind of a bag that the child can carry by itself.

Out of the box:

During the unpacking, the second moment of truth, child is introduced to the application content with elements that look like an adventure kit. If the outside wrapping paper presents a map, inside could be something like a passport look-alike notebook that can serve for sticker collecting. The sensor and the strap would go on the arm, as a main playing tool. There would be additional stickers both for playing in passport- notebook and for decorating the sensor. Children usually play with similar elements and therefore they would feel that they are knowledgeable regarding this activity. Interaction with objects would make the child introduced to the story in the application, while parent is occupied with the app sign-up process. Intention behind this is to make a child involved with the product, and with that interaction a child builds a closer relationship with the whole product. Additionally, a child could develop a desire to go out and play just by looking at adventure kit images that show nature and animals.

Operate:

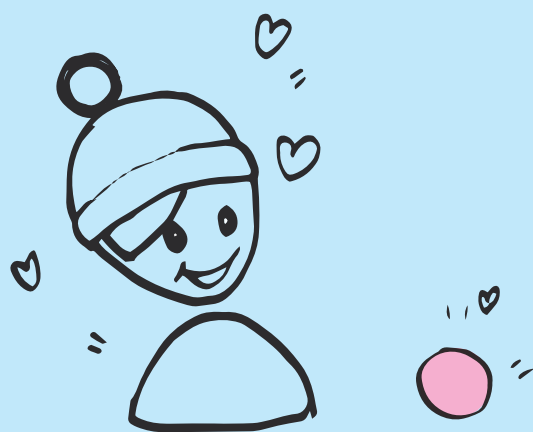
Sensor has a round shape and reima team already had an idea that sensor can be decorated with the stickers. Stickers could be representing virtual character so that children could imagine character is with them. Similarly, nature illustration from the app would inspire the memory of the different colorful places from the ReimaGO worlds. Additionally, stickers could be connected to the level and challenges achieved in the app and represent physical reminder of the achievement.

Maintain:

The stickers could be linked to the various games for children that age. For example skavenger game where child has an assignment to observe certain objects around them on the street in the park and note it in their notebook. On another hand the sensor stickers could be renewed and this would give a feeling of the new look for the sensor.

Recycling:

The main material is cardboard and papers that can be discarded, recycled. Moreover the package, as it represents the map, is to be used for playing therefore it would have a second life.



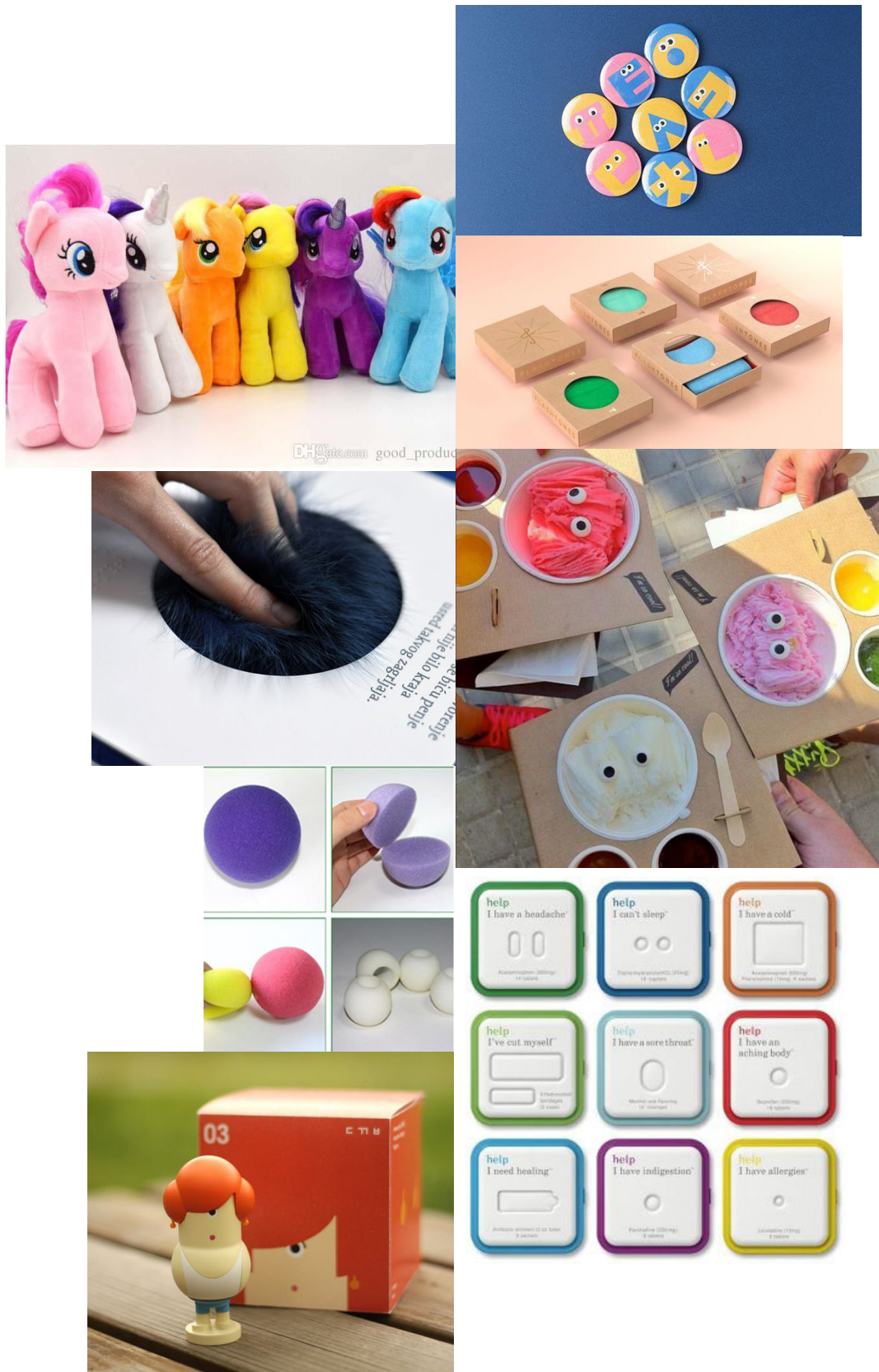
5.2.2. New friend concept

As mentioned by the member of Reimago team, children in kindergarten were running with plush toy Goey as they felt they were the ones responsible for its movement. I recognized empathy as an engine in children's connection with the virtual character. Virtual character can be used as the visual and tangible element that would enable kids to relate to the product. The concept *New friend* aims that through intervention with soft material and a ball form to create embodiment of the virtual character and like that create the platform that will attract child to start interaction themselves.

Additionally, Reima is a company that already has strong fundamental knowledge and success when it comes to the material innovation. The packaging design material could be used, to introduce Reima to the international customers as a clothing company.

5.2.2.1.The moodboard for New friend concept

The moodboard (Figure: 20) envisions the idea on how to create the feeling of relatedness for kids through toy-like objects, materials, colors and forms. Images are showing examples of products that show fictional characters as tangible embodiment that would set the mood as the new living character children can interact with. The sense of touch and warmth is evoked through examples with soft materials. There are examples with multiple numbers of the vibrant colors that can respond to the different moods child can feel attracted to. Lastly, the rounded forms leaning to the ball like form.



(Figure: 20) New friend concept moodboard

5.2.2.2. Experience cycle for New friend concept

The experience cycle of the *New friend* concept design is visualized on (Figure: 21).

Awareness:

At the moment when child visually notices the soft ball, the first moment of truth, it is expected that it would feel a need for an interaction with it. Since a child have had been previously in a contact with such kind of an object, it is likely that a child will feel attracted to it. This moment is imagined to occur in retail stores. However the same feeling can be expected in case of online purchase and home delivery. Naturally, this would make child approach the object and to start an interaction.

Explore:

Interaction with this object can leave positive reflections on customers. After a child reaches to touch the soft ball as a package, it will spend more time with it playing. Touching the ball activates muscles since the object is soft and squishy. This would give a chance for parents to get interested as well since they are naturally keeping an eye on their children.

Purchase:

In the store, there would be many samples of the packaging that would have distinctive features. At the moment of purchase, child is expected to choose their “new friend”. For example the

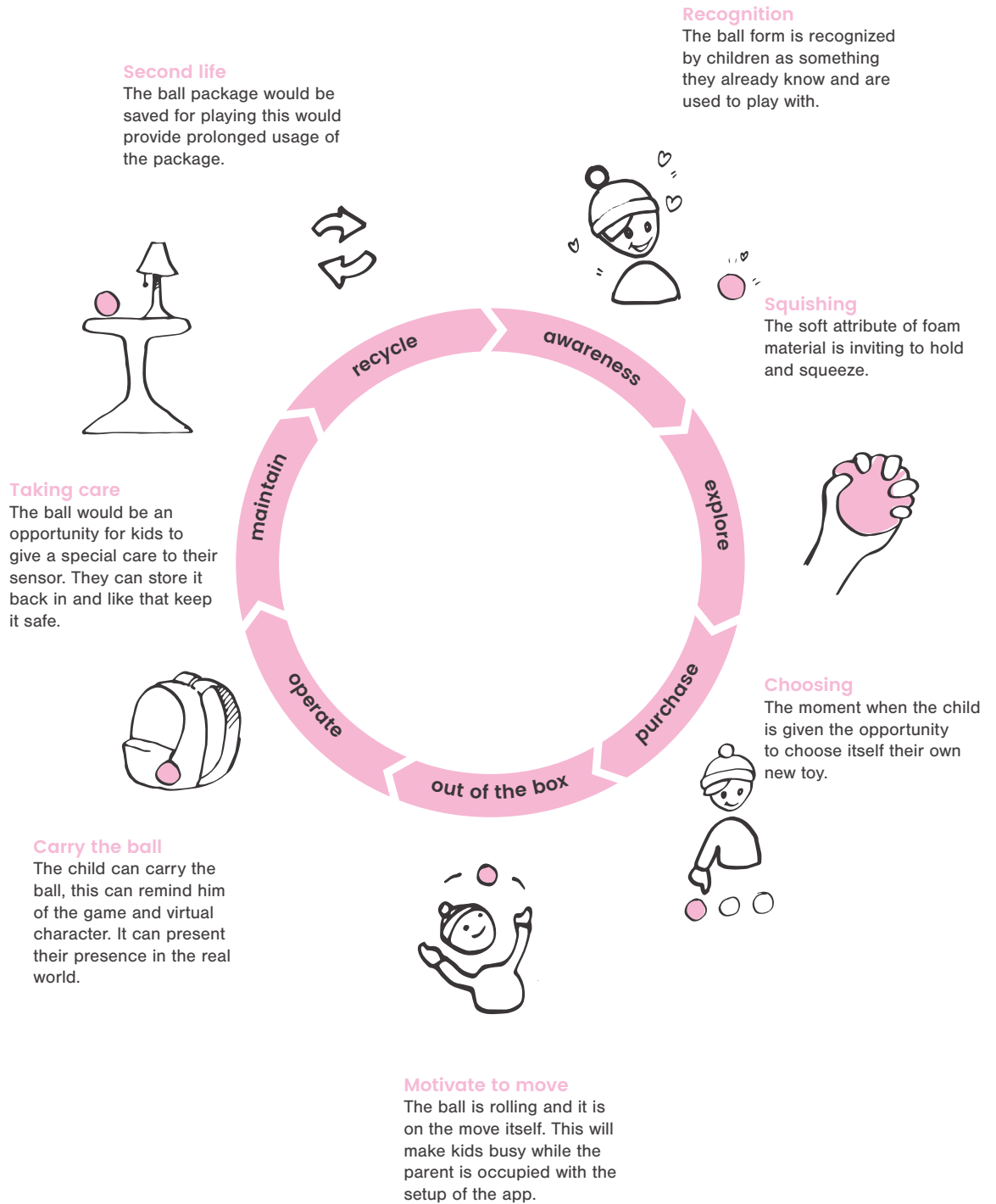
activity sensors new straps will be in different colors. The package can reflect these colors as well. When choosing the suitable color for themselves, children start to feel stronger bond with the new object as if it was already theirs, since it has the color they love.

Out of the box:

The purpose of “out of the box” experience, as a touch point, is to deliver the core brand value to the user and to create a desire to move. The biggest concern in “out of the box” observation was that a child was not an active participant. After taking the product out of the ball, a child can continue playing with the ball as they would do with trendy finger or squishy toys. The promised brand value, make kids move, can be delivered in the first encounter with the product, depending on the way child immerse into play, which can vary from user to user.

Operate:

The soft ball packaging does not necessarily play an active role in the “operate” phrase unless the child creates a routine, which is explained in the next paragraph. Moreover, considering the fact that children use to forget to put on sensor, ball package can serve as a reminder. This package as a tangible embodiment of the whole product is meant to be present in everyday lives and in that way it would recall the moments related to ReimaGO product.



(Figure: 21) New friend concept customer experience cycle

Maintain:

The soft ball packaging can serve as an object where child could store their new product. The idea behind this is that a child might develop a relationship with the product. In that case, they might feel the need to keep on taking care of it. They can imagine that virtual character needs to rest as they themselves need to rest or to go home as they are going home after playing. Therefore, the packaging can be a home or bed for the activity sensor. This can motivate them to develop routine of taking the sensor out when they go out and returning it in when they finish playing. They can recall if this interaction happened or not and like that be more precise in locating the sensor. In addition, they will be the ones taking care of the product and like that feel relatedness with it.

Recycle

If the soft ball packaging is accepted as a toy, then, as such, it would have an extended period of usage and a second life. On the other hand, if production allows, materials could be less hazardous for environment. Example could be cellulose or even leftovers from fabrics that Reima makes clothes with could be used.

5.2.2.3. The prototyping

After presenting two concepts to the ReimaGO team, there was a conclusion that the concept *New friend* is the concept to continue working on. Firstly, through prototyping there was exploration of the materials, production feasibilities and opening ways. Quick and dirty prototypes were made with an aim to create mutual understanding between team members and as well to demonstrate ideas to the sourcing team in China. Team together chose one of the favorite prototypes. Using the prototype, the short explanatory video was made and sent to the sourcing team that later started looking for production possibilities.



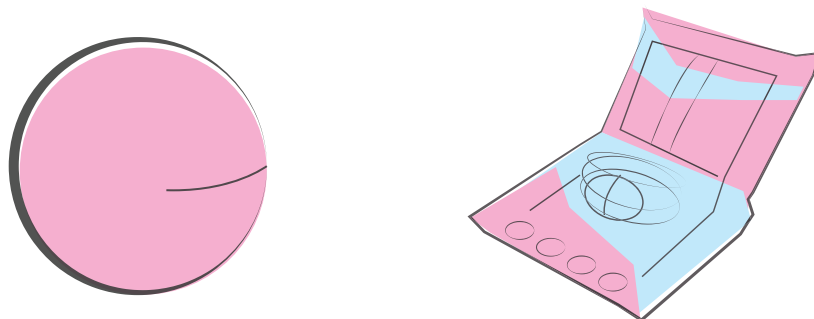
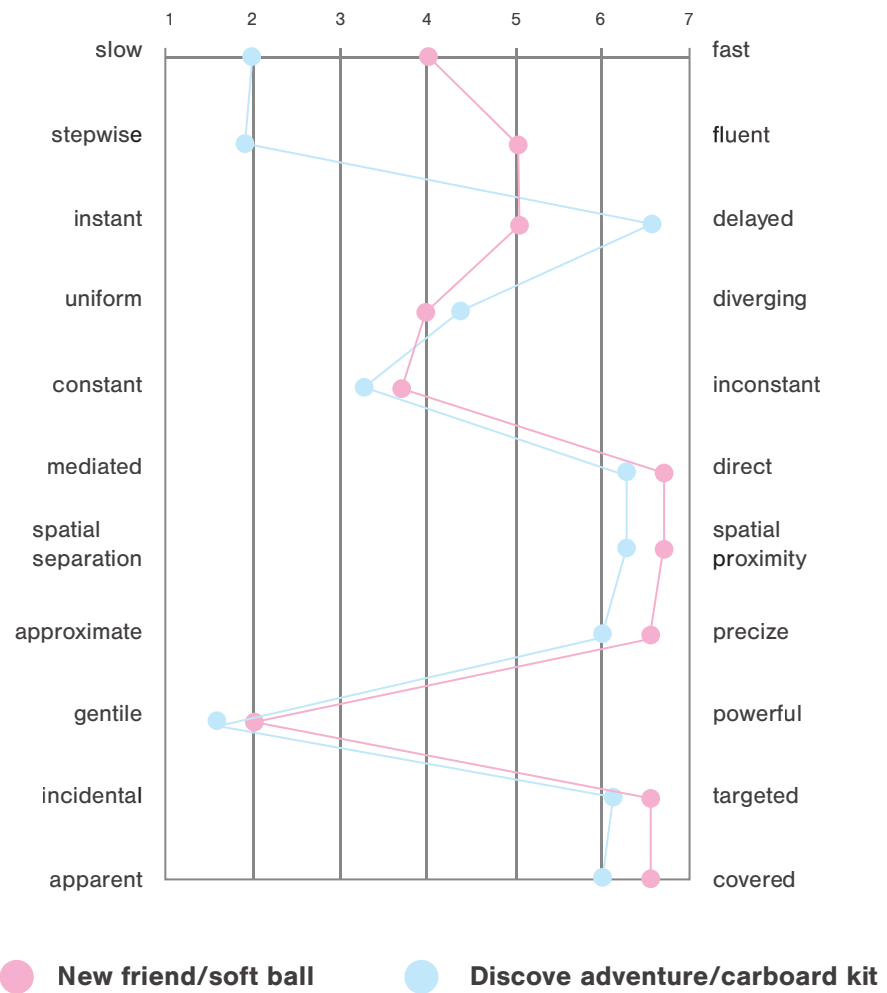
5.3. Interaction differences

5.3.1. (The How) of the interaction

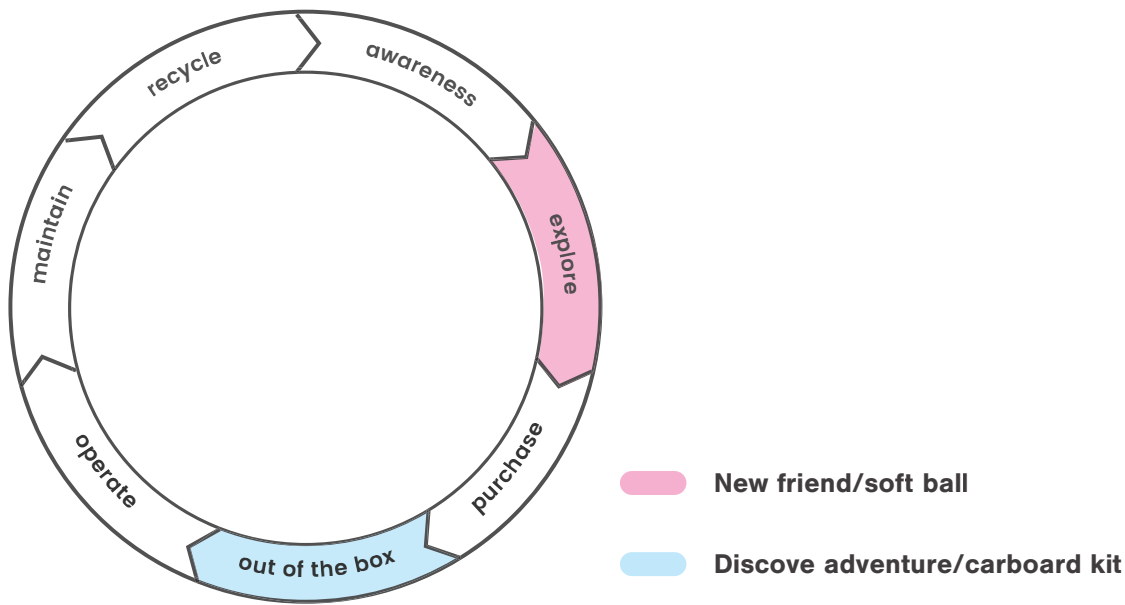
Packaging further production is outsourced and many decisions depend on the finances, available materials, production possibilities. While making the prototypes for the soft ball the main idea was not to design the (The How) of interaction, but to explore possible ways to produce this sort of packaging in the first place. Therefore, it is challenging to discuss on exact (The How) qualities of interaction as Diefenbach et al. (2013) categorized it. Nevertheless, Scale can be as well used for evaluation of the interaction as Joutsela et al. (2017) used it for their research. I used it to evaluate possible interaction qualities of two concept designs.

The differences are shown on (Figure: 22). One difference is in the slow/fast quality of interaction. The *Discover adventure* (Cardboard kit) would probably be slow, on another hand it is difficult to know what will be the speed a child would immerse in interaction with the ball. The slow is previously used to gain the feeling of relatedness in a packaging design examples by Diefenbach et al. (2013). However, *New friend* (soft ball) provides possibility to dictate your own speed, which can be beneficial as well. Squishing the ball could feel like a harmonious conversation between two persons. Other, major difference is that cardboard

kit would probably be more stepwise, and the soft ball could seem more fluent since the interaction is somewhat constant and repetitive. For example, step by step introduction to the product is as the step by step people take to get to know a new person and gradually relate to him/her. Additionally, it resembles the sign up process that parent is experiencing through ReimaGO mobile application.



(Figure: 22) Low level interaction varieties between concepts, The interaction vocabulary Diefenbach et al. (2013)



(Figure: 23) Start of the user interaction for both concepts

5.3.2. Start of the interaction

Considering that one Xgoal was Desire to move, interaction with the packaging is meaningful in this case. Therefore the other difference between solutions is in the moment when physical interaction can start (Figure: 23). At the first moment of truth, the cardboard kit concept tends to create an experience through visual means and by imagining. Although, the major interaction for both concept designs is possible only after the purchase, the soft ball solution offers possibility to create an experience by engaging in muscular activity before the moment of purchase. Therefore, material properties of the soft-ball concept enable a slight amount of interaction at the moment of exploration.

6.

Conclusion

6.1. Reflection on research process

The approach taken for this project can be suggested as one of the ways to create packaging design experience concepts. In this design process I used two approaches to the goal setting. It is suggested by Roto et al. (2016) to use both brand and emphatic approaches to the goal setting when designing for multi-touchpoint experience. Therefore two different goals were made: one based on emphatic understanding of the user and one on grasping the value of the brand. Moodboards and Customer experience cycle were used to get an understanding of how the Xgoals would be reflected on the packaging. Moodboards helped to imagine how users would experience packaging through sensorial impressions. On another hand customer experience cycle was helpful to create a holistic understanding of the packaging experience. Both moodboards and customer experience cycle were used to present and explain packaging experience concepts to the company representatives. This design approach enabled to create concept designs that aim to foster interaction with the product.

6.2. Reflection on design solutions

Two conceptual packaging experience design solutions were created: *New friend* that is based on soft material and ball as a form, and *Discover adventure* that is reflected through cardboard and visual design. Both solutions were positively accepted from the side of the company. Especially the soft ball concept that, as one of the team members noticed, they would not be able to invent by themselves. Later, due to the production costs, Reima decided to keep soft ball concept on a side and to go with the cardboard based solution and its further development.

According to the interaction vocabulary scale evaluation results, there are no extreme differences between two concepts. Additionally, existing differences for both of the solutions would only diverge in the manner they aim to satisfy higher level experience goals. To know which manner is more suitable, or preferred, would require testing with specific target group users. Interaction vocabulary can be a useful tool for practitioners if they need to choose between two concepts. For example, in this case a cardboard solution was low-priced, and even though it may seem less attractive than the soft ball concept, it could satisfy same (The Why) higher level qualities of interaction through minor differences in (The How) qualities.

The customer experience cycle comparison shows difference in a regard to the possible start of interaction within the cycle. In this case, the soft ball material property itself could be the reason why interaction is possible. We could conclude that design intervention with different materials can create packaging interaction possibility before the point of purchase. For example, soft attributes of packaging could help to involve user in interaction. However, even thou soft material is suitable for reima brand and ReimaGO activity sensor packaging, soft packaging may not be suitable for other sorts of products and brands.

6.3. Further research and limitations

Design process that was taken through this project can be one of the ways packaging designers can use in the future. It mainly focuses on defining higher (Why) qualities of interaction experiences. However, this process tackles only partially the lower (How) qualities of the packaging experience interaction. This is mainly due to the fact that packaging would be outsourced, which is a common practice. There is a need for more research and testing in the design process.

The limitations of this process lacks on evaluation of the concepts with

the users. There are two reasons why it would be difficult to evaluate these concepts. Firstly, it is questionable if evaluation of the packaging could evoke right impressions with prototypes. Secondly, evaluation would be challenging to conduct with the children.

The fact that soft materials per se could involve users in slight muscular activity prior to the purchase means that further research in the field of packaging interaction could be made. For example, with the packaging that differs in material properties. Moreover one case study with conceptual design solutions is not enough to bring any concrete conclusions. Further research on this topic could be a future development in the field of packaging interaction experience.

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